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MUSEUM OF FINE ARTS

BOSTON

DEPARTMENT OF DECORATIVE ARTS

Gothic Room

1919

III

EUROPEAN DECORATIVE ARTS

Gothic Room

Department of European Decorative
Arts Gallery Guide no. 3

GOTHIC ROOM.

The numbers on the accompanying plans begin at the North end of the East Wall.

East Wall.

1. Figure of a prophet holding a scroll and seated against an architectural background.

Of marble.

Italian, from the Emilia; twelfth century.

The figure apparently formed part of the decoration of a portal or other architectural composition. It is identified by the scroll, the conventional symbol of the prophet at a time when reading and writing were accomplishments of a few. The background is a rectangular pillar or buttress once a projecting member of the entire work, finished on the spectator's left with plane surfaces and a simple connecting moulding; and on the right with one bay of a double row of round arches surmounted by small arcades, in the style called Romanesque, the upper arch being narrow and nearly pointed. If from a portal, the door was probably on the left, as there is evidence of other sculpture on the right, the lower part of the two lower columns being carefully bevelled as if for the spring of an adjoining arch. The design was originally completed upward by another block laid on top of the present stone, carved on the front with the upper part of the prophet's halo, at present missing, and on the decorated face with arcades whose mutilated lower portions appear at the top edge of the present block.

The work illustrates the low ebb of sculpture in Europe on the eve of the Gothic impulse of the thirteenth century. Of a similar archaic style are the Madonna from Auvergne in the Hoentschel Collection (Plate XXI of the Catalogue), the similar Madonna in the Louvre (Vitry et Brière: Documents de la Sculpture française du Moyen Age, Pl. XXVII, No. 3) from the adjoin-

ing Forez; and the figure of St. Peter on the jamb of a door in a church at Maguelonne on the Mediterranean seashore (André Michel: Histoire de l'Art I, p. 631). All of these sculptures are of a finer and slenderer type which bespeaks their French origin. After a fashion conspicuous in the Romanesque sculpture of North Italy, the borer, or instrument for producing a circular hole, has been plentifully used to emphasize leaf junctures in the capitals, turns of the drapery, the question-mark curls of the prophet's hair, moustache and beard, even his large sketchy ears, and his eyes, whose pupils are still conspicuous with remains of the original colored glass. The broad, round head, disproportionately large, is familiar in early Italian sculpture, as can be seen in Niccolò Pisano's masterpiece, the Pulpit at Siena (1268), of which a cast is shown in the Renaissance Court. The hands of the prophet are carved with more attention to anatomy than the ears, but the sculptor in attempting to indicate over the body the set of a garment and the fall of drapery has carved a tangle like that of wet linen, while in the close parallel curves of the drapery about the legs, he has lost all sense of truth of appearance. Benedetto Antelami, a North Italian sculptor who worked in Parma and elsewhere in the Emilia both before and after 1200, used similar conventions of drapery, but more graceful ones, less exaggerated and with a greater sense of the members beneath the clothing. These resemblances between the present work and sculptures in North Italy executed in the twelfth century seem to place and date the fragment without much doubt. The same treatment of drapery by multiplying closely parallel curves, characteristic of southern French sculpture of the end of the twelfth century, evidently signifies an exchange of ideas and methods between Romanesque workers in stone in Italy and France; but the French sculptures show a range of invention and delicacy of hand far beyond that of their Italian contemporaries, among them the author of this figure. It may be concluded that this fragment originally formed a part of a portal or an altar or a shrine in some town on the eastern

slope of the Apennines between the Po and the Adriatic, and that the sculptor was one of the humbler craftsmen whose work in that region was the standard that Antelami set himself to surpass at the end of the twelfth century, just as Niccolò Pisano set himself to surpass Antelami toward the close of the thirteenth century.

(The work is illustrated in the Catalogue of the Bardini Collection, No. 383).

Portrait bust.
Florentine; of terra cotta.
Attributed to Andrea del Verrocchio (1435-1488).

The bust represents a youth wearing a plain tunic, close-fitting about the neck, and a skull-cap over a mass of slightly waving hair falling to his shoulders. He has wide-open eyes, a long nose with a low bridge, and thin, compressed lips. The tip of the nose has been restored.

The bust has been attributed to Verrocchio and called a bust of Pico della Mirandola, the handsome scholar-prince from the lower valley of the Po, who, at fourteen, entered the University of Bologna, thereafter throughout an adolescence of many wanderings and adventures of the heart to give himself to philosophy and in particular to the reconciliation of Paganism with Christianity and the Kabbala (Jewish mysticism). At twenty-three Pico offered nine hundred theses for dispute in Rome - De omni re scibili (concerning every knowable thing); at twenty-eight he gave up his share in his ancestral principality, leaving his property to be divided in marriage portions for peasant girls of Florence, while he planned to wander barefoot through the world preaching Christ; and at thirty-one, on the day the French under Charles VIII entered Florence, he died of fever, a disciple of Savonarola, by whose hands he was buried in the Church of San Marco in the white

frock of a Dominican friar.

It would be pleasant to think that the Museum contained an authentic portrait of so strange and charming a character by a great contemporary; but the features of this bust are not those of a contemporary medal of Pico, and its quiet modelling does not suggest the rude force of Verrocchio. The medal, attributed to the sculptor Giovanni Fiorentino, and dated about 1490 when Pico was twenty-seven, presents a profile showing a low forehead disappearing under loose hair that flows in light, irregular waves over the neck of his cuirass, full lips not compressed, and a large, rather heavy nose; in brief, features of opposite construction to those of the bust. The medal illustrates, as the bust contradicts, the phrase "inaffectatum capillitium" ("careless hair"), used by Pico's nephew and biographer. There are chronologic as well as stylistic difficulties in the way of supposing the work from the hand of Verrocchio. At the time of Pico's first arrival in Florence as a youth, Verrocchio had been engaged for several years on the equestrian statue of Bartolommeo Colleoni at Venice. But Verrocchio had many scholars and much influence with them and others. The nostrils and mouth of the bust dimly recall those of his terra-cotta portrait of Giuliano de' Medici; and to a critic in quest of a personality the round, prominent forehead may have suggested Pico's immense learning, and in particular the almost staring glance of the bust may have seemed the eyes that Pico's nephew and biographer describes as "vigiles oculi", "wakeful eyes". If not a portrait of Pico, we may believe that the bust represents one of the many young Italians of his time with traits of a nobility and power like his, and if not by Verrocchio, we may with assurance say that it never would have been what it is had Verrocchio not lived. The work was for a long time in the possession of the curé of a parish at Montpellier in the south of France, who until very recently had always refused to part with it.

3. Chest.

Of wood, simply ornamented with Gothic mouldings and tracery. The inside of the lid is ornamented like the front.

Roman, about 1470 (illustrated in P. Schubring, "Cassoni", No. 787).

No. 19 on the South Wall reproduces the design less elaborately.

See No. 23.

4. Tapestry: "The Miracles of St. Claudius". Flemish, about 1500.

Originally in Knole House, the property of the Crown of England, until given in 1567 by Queen Elizabeth to the Sackville Family.

The tapestry represents two miracles of resurrection from drowning: below, that of two brothers drowning in a stream; above, that of a boy drowning in a spring. The tapestry emphasizes the divine power embodied in a kingly figure in both groups; but omits to indicate clearly which of the other figures is intended for the saint himself. In the foreground group, the kneeling pair evidently represent the parents.

That the designer of this tapestry had been to Italy is shown plainly by the faces, figures, and costumes, and that he loved and studied natural as well as human forms is clear from the exquisite violets, myrtle, daisies, foxgloves, carnations and strawberries with which he has decorated the foreground, and by the sprays of deep pink roses, calendulae, and grapes in the border. The weaver, intent upon doing justice to this beautiful design, was liberal in his use of silk and gold, and this, as well as an unusual amount of white, deep pinks, and reds, gives a lightness and delicacy of color not common in tapestries of that date.

5. Niched tomb relief with divinities, saints and donors.

The base contains a long inscription almost effaced.

Of soft sandstone. The relief shows the remains of painting. The heads are restored. (Cf. M. Rooses: Art in Flanders, pp. 31, 33).

Flemish, 16th century.

The words "Chapelle de Saint Omer", which can be deciphered in the inscription, prove it French instead of the Latin that might have been expected. As Saint Omer was in the seventh century Bishop of Thérouanne, a town in Belgian Gaul situated a few miles south of the city now bearing his name, the words indicate the provenance of the relief, whose style has been compared to that of the sculptures at Tournai, just across the present Belgian border. The monument follows the type of many reredos in Flanders during the fifteenth and sixteenth centuries, which likewise contain small figures grouped under flamboyant Gothic architecture. (Compare the reredos illustrated in the Catalogue of the Cluny Museum, Plate 134). The subject chosen embodies a very developed ecclesiastical symbolism. God the Father, enthroned, holds in his lap the dead Christ, whose feet rest on the globe of dominion. On the right, a saint holds in her arm a figure of the Madonna and Child. On the left, another holding an open book places his hand on the head of a figure kneeling before him. There are four of these kneeling figures, two men on the left and two women on the right of a prie-dieu with another open book. What appears to be a hassock lies by the prie dieu. The foremost woman figure holds up a vase and on her head the saint behind her has placed one hand. The figures are apparently the family of the deceased, represented as mourning their relative in this divine and saintly company.

6 & 8. Pair of clustered columns. French Gothic.

See No. 40.

East Wall (Continued).

7. Group of the Virgin and Child.
Of stone, from Lorraine, 14th century.

This group is said to have stood originally in the parish church of St. Goery in the little city of Epinal in Lorraine, on the western slope of the Vosges Mountains. Its date is given as the early fourteenth century.

The Child sits erect on his mother's left arm, holding up a large flower, and seems absorbed in the flowering scepter from which he has picked it, and of which there now remains only the stem in the Virgin's right hand. A twig with two leaves carved against the inside of her wrist proves the scepter to have been what the fragment indicates, the representation of a small shrub. It was doubtless of metal as in other similar statues. Other like sculptures of the fourteenth century in France show the Virgin bearing either a small cactus-like growth with a few large flowers, or the stump alone as in the present group. (Lacroix:Le Moyen Age et la Renaissance, Vol. V. Plate of ivory polyptic. E. Waldorf: Sculptures Religieuses. Plates 28, 36, 40).

The eager bearing of the Child had become a tradition among the French imagiers of the thirteenth and fourteenth centuries, and in other groups of that time is frequently expressed in the identical pose of the legs. At the beginning of that century, these artists turned from the stately ideals developed in the cathedral porches of the thirteenth century and impressively illustrated at Rheims, to a more human and portrait-like rendering of sacred subjects. We can easily imagine that this group was carved after living models. There is in the Virgin an amplitude of body, and a facial type that suggests a fair bourgeoise of Epinal or peasant from the neighboring fields; and the motive of the flower has all the air of being taken from the life of the city streets. Upon such an interpretation of the work, it is a document in the movement of the French spirit which was to bring the Renaissance out of the ages of the church. Later, or secondary, repetitions of the theme in France appear in Nos. 39 and 54 in this room. The present group

differs in fully revealing the stately fall of the tunic which in most of the replicas is hidden under the transverse folds of the mantle drawn across the body and caught up over the left arm. In Italy the motive was repeated in countless statues and statuettes, one of which, in alabaster and without the heads, is shown in the adjoining Sixteenth Century Room.

9. Pietà.

Of stone, from Eastern France; end of the 15th century.

This subject, called "La Vierge de Pitié", or in Italian the "Pietà", is one of the later to appear in Christian art. The scene of the Entombment, showing a group of persons, among them the Virgin, laying away the body of Christ in the rock-tomb mentioned in the Bible, appears at least as early as the eleventh century; but the representation of the Virgin alone in grief over the body of Christ is rare by comparison, and awaited an age that dared to see in the sorrowing divinity of earlier times a human mother mourning her human son.

The Virgin is seated on a slanting bench of rock continuous with the background and holds on her knees the body of the dead Christ, nude excepting for the loin cloth, one end of which the Virgin gathers up under the body. Over the whole relief there are remains of a thick coating of paint of different colors. The custom of painting sculpture was general in the Middle Ages and was not abandoned until late in the Renaissance. The loss of part of the right hand of Christ is the only injury to either figure. The head of the Virgin is almost concealed under the deep hood which gives the relief its strongest note of shadow and its strongest expressiveness. The sharp bend of the head and the stiffly held arm with rumpled sleeve reinforce the impression.

East Wall (Continued).

Above, on either side of the Virgin's shoulders, two irregular panels contain two shields carved with armorial bearings. They indicate that the group originally adorned a tomb; perhaps set in a niche to watch over a recumbent effigy or in the wall of a church above a pavement grave. The arms cannot now be identified. The device in the left hand shield occurs in the bearings of many French families, and that in the right-hand shield is in part unrecognizable. Possibly the Madonna figure was not intended for the Virgin but for the donatrix of the monument, erected for a son or husband. Her richly embroidered collarette certainly gives her a patrician air.

10. Tapestry: "Music".
French, early 16th century.

This tapestry illustrates the taste of the Renaissance for allegory. From the similarity of these figures, attitudes, and bands of inscriptions to those in the tapestry representing Arithmetic at the Cluny Museum, Paris, it seems safe to say that the two pieces were part of the same set. Music and Arithmetic are both personified by richly-dressed women. The shapes of their faces, their coiffures, their figures, and their poses are all strikingly alike. In the present piece Music sits on a high-backed throne of Renaissance design. Her left hand rests on an organ. With her right hand she points to the notes on a sheet of music held by one of her attendants. Directly in front of her is a small boy blowing a horn. Nine men and a boy playing wind and string instruments are grouped around. Notice the figure of the jester with a bagpipe. The scene is laid in a pleasant garden. Conventional clouds and a trellis of roses form the background, and in the foreground are some of the plants familiar in other tapestries. A tall weed suggestive of mullen, not seen in the other pieces, is conspicuous in this one. Beside

the figure of Music is the French word "Musique", and at the bottom of the tapestry on a red scroll is the following inscription written in poor Latin:

"Invenere locum per me modulamina vocum
Dat notula scire musica docta lire."

Through me the modulations of voices
have found their place;
Music learned on the lyre gives knowledge of notes.

The designs and the costumes are in the style of the Renaissance; but the grouping, the high skyline, the absence of perspective, the small range of colors, and the hatching are reminiscent of Gothic.

11. Bust of Santa Barbara in the attitude of prayer.

Of wood, painted; the openings in the head and the bosom (glazed) show that the bust was used as a reliquary, or repository for sacred relics.

Barbara was the Christian daughter of a rich heathen who kept her secluded in a tower. Once when he went on a journey, he ordered a bath erected for her, in which, or in the tower, Barbara had three windows built in honor of the Trinity instead of the two her father had planned. For this act of defiance her father had her brought before the prefect of the province. She was condemned to death, and her father himself carried out the sentence by beheading her. On his way home, he was killed by lightning, and his impressive fate became in the popular mind a sign of Barbara's power over the explosive forces of nature. Upon the invention of gunpowder, she accordingly became the patron saint of artillery-men and miners. The battlements which form a pedestal for the bust identify the subject.

12. Chest.
Of oak. English, 15th to 16th century.

The design on the ends is called by the English "linen-fold" and by the French "parchment-fold". The design on the front is based on the Cross of St. Andrew, the patron saint of Scotland. The ecclesiastical name for this cross is "crux decussata", from "decussis" (decem) meaning the figure X; the heraldic name is "saltire" from the French sautoir, meaning originally the shape of the leathers of a stirrup by which one leaps (sauter) upon a horse's back. With the saltire of Saint Patrick for Ireland and the square cross of Saint George for England, the Scotch cross of Saint Andrew forms the design on the Union Jack of Great Britain. In the present panels the triangles formed by the figure are filled with Gothic tracery. Later derivatives from the cross combined with floral or other forms may be seen in panels in the adjoining Sixteenth Century Room. (Pugin: Gothic Ornament, Oak Panels: Manor House, Beddington, Surrey. Plates 33, 52, 56, 72).

See No. 23.

13. Head of an Angel.
Of marble; French, 13th century.

The back of the head is cut flat for application to a background-surface, probably a column or a niche between two columns. The head doubtless originally belonged to a winged figure clad in light drapery with simple folds and standing against a doorway wall, perhaps in a line of biblical and ecclesiastical worthies. A light coronet composed of a plain ring under an elaborately carved circlet whose points are now much mutilated confines abundant waving locks, of which the ends have been split off. The shape of the head, tapering from a markedly broad and rounded cranium to a delicately pointed chin, somewhat recalls the head of the four-

teenth century Madonna from Lorraine (No. 7 on this wall); and as the facial types of French Gothic sculpture vary very greatly, the resemblance suggests that this head also may be a product of eastern France. The eyes are full and set far apart, the nose childlike, undeveloped and unsymmetrical, the lips thin and firm. The downcast glance and the serious mouth give the face an air of reverent absorption that is almost severe. The youth of the features and their refinement and elevation of type express the angelic nature in forms of a portrait-like individuality. The head may well be judged a product of the century of Saint Louis.

A head not unlike is the Angel of Poissy of the XIII or XIV Century illustrated in Pl. LXXXIII of Vitry et Brière, Documents de Sculpture française du Moyen Age. The angel at Rheims (pl. LXIV) has the tapering chin but not the round bare forehead. This appears in an angel at Rheims illustrated in Baudot, Sculpture française, Pl. XXX. The column figure of the Virgin from the XV to XVII Century at S. Galmier, near Lyons, illustrated in Gonse, Sculpture française, p. 37, has the childish rounded brow of the present head, but the hair and general treatment are more naturalistic, corresponding to its later date.

14. Capital.

Of soft stone; French Romanesque, 11th century. From Tarbes, near the Mediterranean.

The shaft and base are apparently later and may not belong to the capital.

See No. 40.

South Wall.

15. Tapestry, called "Verdure", "Fleurette" or "Millefleur".
French, early sixteenth century.

The dark blue ground, covered with quantities of blossoming and fruiting plants, has all the charm of a field of flowers. It is expressive of joy in the returning spring after the long, dark, flowerless winter, and suggests the beauties of the fertile fields of Northern France. That the designer and weavers felt this charm of the spring is shown by the delicate and simple touches with which they have faithfully depicted the individual characteristics of each plant. English daisies, marigolds, violets, carnations, and strawberries are among a few of the many plants in this tapestry. With a round spot of red surrounded by a white and then a red circle, the designer pictures for us the close, compact head of the English daisy, with its pink centre and outer petals, and with an equally simple arrangement of two shades of green and one of yellow suggests the delicate flower stems rising from the midst of the oval, close-lying leaves. Equally simple in rendering and equally characteristic are the red carnations with their rippling leaves, the delicate violets, and the ripe, red strawberries. One of the secrets of the beauty of this tapestry is that there are only seven colors and eleven shades. At the time when this piece was woven, France was one of the great tapestry-making countries of the world. Louis XI (1461-1483) was ruling in France and Charles the Bold in Burgundy. Both of these men were great patrons of the art. Old records tell us of quantities of tapestries owned by these two princes, and one piece, - a large Verdure similar in design to the Museum's piece, but bearing on its flowered ground the arms and emblems of Charles the Bold, marking it as his property, - has come down to us and now hangs in the museum at Berne, in Switzerland. The present tapestry was formerly in the collection of the Comte de Talhouët at Paris.

16. Crucifix.
Of oak; perhaps Flemish, end of fifteenth century.

17. Tapestry.
French, early 16th century.

The ground of this tapestry is dark blue and covered with flowering plants like the Verdure No. 15. The plants are drawn with the same delicacy and simplicity, but a few more colors have been used, giving more gradations of tones and less contrast. In addition to the simple field-flowers are an oak tree and two pomegranates. On the bursting fruit of the latter a bird is feeding. The human interest is supplied by the figures of a man, a woman, two children and a dog. The bow and arrows held in the left hand of the man suggest a hunter and his well-clothed and well-shod figure is in curious contrast to the very unconventional costume of the woman, - a hat, cap and sandals. The small dog in the foreground unconsciously adds a touch of humor to the piece. The artist has given him no left foreleg, but has attempted to remedy the deficiency by giving him two right forelegs.

The principal figures in this tapestry are copies from Albrecht Dürer's engraving "The Turkish Family" (Adam von Bartsch: "Le Peintre-graveur", 85). It was, and still is, a common practice for the person who ordered or orders a tapestry to choose the subject and even to provide the artist with pictures or miniatures to work from. In the case of the famous series of the History of the Apocalypse at the Cathedral at Angers an illuminated manuscript was given and followed closely; while in the case of the tapestry of the Descent from the Cross, at the Musée du Cinquantenaire in Brussels, the four principal figures were copied from one of Perugino's paintings. From Dürer's letters we learn of the appreciative reception of his work in other countries; and existing copies of his en-

graving of "The Turkish Family" by an Italian contemporary and an anonymous engraver add to the evidence of his popularity furnished by the present tapestry, which comes from Northern France. In the pursuit of a decorative purpose, the weaver has not only added the field of plants and flowers, the child, birds and a dog, but changed the relative position of the principal figures. In all the engravings the figures seem to walk diagonally from the back to the front of the scene, while in the tapestry they are placed as if crossing the piece. The change makes of the design a purely ornamental one, by eliminating the feeling of distance produced by perspective.

The engraving is variously dated between 1486 and 1503. Probably the tapestry was woven in the first years of the sixteenth century.

18. Corner niche with pedestal.
Stone; late French Gothic.

A comparison of this niche with that numbered 30 and with the niche No. 5 brings out differences of artistic principle which serve to date them approximately in this succession. The base of the present niche shows three sides of an octagon to which correspond the three faces of the canopy above, each face containing its ogive arch with brackets and finial between two ornamented pinnacles. Small lancet windows running above under a plain moulding have the effect of a clerestory. Within the niche the roof is vaulted from each of the three ogives, the ribs meeting in an ornamented keystone. The back of the niche is curved, but the pedestal within it and the pilasters framing it on either side have octagon bases. The pedestal is stocky in form compared with the whole niche, and its floral capital is heavier in design than the ornament above.

The niche numbered 30 is plainly the product at once of a weakened grasp of the Gothic style,

whose forms it still mainly uses and of an inferior sense of beauty. The pilasters that frame the niche are rectangular like Renaissance pilasters, and their ornament would be taken for panelling but for the upper termination in minute Gothic arches like the full lancet windows of No. 18. Moreover, in sympathy with the curved back of the niche, the pilasters are somewhat hesitatingly inclined toward one another. The vaulting within is not a true penetration like those of No. 18 but is wholly visible in its upward spring from its keystone. The ogive is not flat like a true arch, but bulges outward in a mechanically unsound curve. The pinnacles on either side are clumsily proportioned and executed, and as if to divert from their imperfections, a series of interlaced arches replaces the lancet series of No. 18. In a word, the straightforward planes and oblique angles of the Gothic style have given place to the rectangles and the curves familiar in Renaissance ornament. This change in artistic temper and level of design unequivocally indicates for No. 30 a date after the memorable year 1494, when the entry of Charles VIII into Italy opened the way into Gothic France for the Italian Renaissance.

The process has gone still further in the elaborate canopy over the figures of No. 5. The triple arch remains, but now is rounded; its unreal vaulting persists, and the lancet series with its suggestion of the pierced wall of Gothic architecture has been replaced by fretwork over two apparently meaningless semi-circles. In the niche No. 32 an ogive with crockets surmounted by a finial crowns an opening between two clustered columns ending in pinnacles. The crockets and finial represent approximate oak-leaves. On either side the finial, perpendicular Gothic tracery like lancet windows, with reduplicated heads. The design is temperate and purely Gothic, with no Renaissance admixture, but Gothic in its later stages of elaboration.

19. Cassone.
Of walnut; Rome, about 1470.

The design is the same as in No. 3 (illustrated in P. Schubring: "Cassoni", No. 786).

See No. 23.

20. Finials representing lilies with leafage.
Wrought iron. Italian, fifteenth to sixteenth century.

Finials of delicate make like these were used to crown the design of various pieces of wrought iron house furniture (Musée des Arts Décoratifs: Le Fer, pls. XLVI and LXXX). The present pair were made to set against a surface and to be looked at from the front only. The pair numbered 28 are alike on all sides and may have surmounted the posts of a wrought-iron bedstead.

The flowering scepter carved in marble in the hand of the Virgin in some fourteenth century statues has somewhat the form of these finials, but is a closer bunch of a few large flowers. The branch held in the hand of the Virgin in No. 7 in this room, of which only the stem remains, probably bore flowers like that held in the hand of the Child in her arms.

21. Statuette of Santa Barbara.
Of wood; painted. Flemish.

See No. 11.

22. Capital.
Of soft stone; base and shaft supplied in cement. French Gothic.

See No. 40.

23. Front of a cassone.
Of oak. French (?), end of fifteenth century.

Wooden chests (in Italian cassoni), constructed to be capacious as well as portable, were the commonest article of household furniture in the Middle Ages. The type represented in most existing specimens is a large, oblong box with a hinged top. Such a box could be and was used as a seat, a couch, a clothes-press, a clothes basket, a chest of drawers, a linen closet, a book-shelf, a strong-box, a larder, a kneading trough, a trunk, a bridal chest, even as a coffin. Such it became for the Ginevra of Samuel Rogers' poem and T. Haynes Bayly's ballad of "The Mistletoe Bough"; and a chest in Florence bequeathed to the church was found to contain the remains of a knight in full armor. The universal use of the cassone reflects the domestic habits of the Middle Ages. The diminutive cabinets which we call closets, and with which every modern house is honeycombed, were not provided for in the simple plans of old-time dwellings, and their office was performed by pieces of furniture. People's belongings of every kind were, in this way, always ready for a journey; and this was an important consideration, especially to the nobility, called upon to follow courts in their wanderings. A Princesse de Rohan in 1497 owned one hundred and sixteen cassoni. They often became a highly prized possession. Jehanne de Foix in 1583 named her ten cassoni after biblical characters, and the cassone given to Henry IV in 1608 cost ten thousand crowns. The best cassoni date from the fourteenth to the sixteenth century. Chests of later date are more elaborate but less beautiful. At first, cassoni were plain boxes with sides of plank. Their construction by a framework with inserted panels came later. A box cassone carved with a series of figures in niches and representing the transition between the two types is preserved in the Cluny Museum (Plate 137 in the Catalogue). In the ground floor corridor of the Evans Building are shown two chests of a similar make, both Mexican, and one of the sixteenth, the other of the eighteenth century. Richly decorated cassoni were made as marriage chests for the trousseau of the bride or for pres-

ents exchanged between bride and groom. The panels were elaborately painted, often by artists of distinction. In Gallery I of the Evans Building there is preserved a cassone front representing a triumphal procession entering a city gate. In Gallery II are shown two large and elaborately ornamented chests (Florentine, 15th to 16th century) and three panels from the fronts of cassoni, one by Paolo Uccello (1397-1475) representing a battle scene; one by Jacopo del Sallaio (1442-1493), representing the history of Psyche, and one (Florentine, 15th century) the meeting of King Solomon and the Queen of Sheba. Of the Gothic wooden panels shown in the adjoining Sixteenth Century Room, some may doubtless have originally ornamented the fronts of cassoni like the present example. A cassone with a front of Gothic tracery like this is on the north wall of the adjoining room. No. 58 on the same wall of that room is a contemporary adaptation from a pair of bridal chests preserved in the Victoria and Albert Museum, London, made in Rome in 1570 for the marriage of Giulia Delfini and Paolo Lancelotti. Numbers 3 and 19 in this room are Roman cassoni of 1470; No. 27 is Italian, and No. 12 is an English chest.

24. Statuette of St. Henry of Germany.
Of wood, painted. Rhenish, sixteenth century.

The statuette represents a man in a suit of armor complete to jointed gloves and shoes, and wearing a coat of mail under his cuirass; but instead of a helmet, a heavy, flat cap of which the edges could be turned down to protect the ears and neck. Over his armor is draped a long, heavy mantle. His thick hair is represented as braided or curled, and falls to his shoulders. He holds his long, naked sword upright by his side, the point at his right foot, his right hand grasping the hilt. On his left forearm he carries a rock and upon it the model of a small church of Romanesque design. In front of his left foot and emerging from under his trailing

mantle crouches a beast with a lion-like half human face, disproportionate paws, with three claws on each, and what is apparently fur in two rows of long, rough locks. The animal wears an air of submission, if not of dejection, in harmony with the compunction forcibly expressed in the visage of his master, whose compressed lips and nostrils, furrowed brow and pained eyes combine into an expression of reverent piety. The statuette has been elaborately painted, the mantle and cap red, the hair, the church and the monster brown, the rock green, and the armor some or all of these colors. The carving is throughout conscientious, and the carving of the face exceptionally careful.

The cap with its turned-down brim is Northern headgear, and with the long sword, the mantle over full armor, including a coat of mail beneath the cuirass, makes up a costume found in Imperial statues from the Rhine Valley of the fifteenth and sixteenth centuries. The exact form of the present cap is unusual. Even the disproportionately large head may be noted in the woodcarving of Tilman Riemenschneider (d. Würzburg, 1531). The hair of this statue and the monster below indicate a less skilful hand, but the statuette has evidently been carved under the same influences. The Romanesque design of the church suggests the Rhine, and the subject is final evidence of the German origin of the statuette. The Emperor Henry II of the Holy Roman Empire (972-1024) was chiefly instrumental in founding the religious establishment at Bamberg and was later canonized for this service to the Church. As Saint Henry he is represented bearing a long sword and carrying the church on his arm as in the present statuette.

25. Statuette of St. Catherine.
Of wood, painted. French, late fifteenth century.

St. Catherine of Alexandria (A. D. 307) was cousin of the Emperor Constantine and Queen of

Egypt. She was a woman of great beauty and learning, the despair of her suitors in marriage. Once she dreamed that she was forbidden betrothal to Christ because she was not yet a Christian. Upon her conversion, she dreamed again that the betrothal had taken place and waking found the ring on her finger. Having slighted the addresses of the Emperor Maximian and discomfited in argument the pagan philosophers, including the celebrated Porphyry, whom the Emperor brought against her, she was imprisoned by Maximian and condemned to be cut in pieces between wheels covered with knives (Catherine wheels); but the wheels fell to pieces and she was finally beheaded.

The crown and sword in the present statuette indicate her regal rank and the book her learning. The man crouching at her feet is the Emperor Maximian or one of the philosophers whom she worsted in debate. The most conspicuous detail of the costume, the curious sleeveless bodice called a surcoat, contributes to date the statue in the fifteenth century, when the use of this garment was frequent. It is ornamented by a t-shaped band with medallions modelled to represent gold medallions applied. Heavy embroidered scallops are also indicated by modelling on the edge of the skirt beneath, which is caught up on the left side. A trailing inner skirt and a mantle thrown off her shoulders complete the dress, each garment being given a separate color, in part hardly distinguishable at present.

St. Catherine is also the subject of the statuette No. 44.

26. Statuette of the Virgin and Child.
Of wood, painted and gilded, on linen coated with plaster. French, thirteenth to fourteenth century.

The destruction wrought by centuries upon the whole surface and in places upon the structure of this group has not obliterated the marks of the great epoch in which it was carved. It is now

seen most nearly as the sculptor meant when we look at it from halfway to the end of the room, where only the masses and larger outlines of the group are visible. The original painting and gilding needs to be added in fancy, but the dignity of the features of the Virgin, the stateliness of her bearing and the simple disposition of her drapery are still present facts. The difference of scale between Virgin and Child and the disproportionate length of the Virgin's body are departures from traditions of the subject; but these are closely adhered to in the Madonna's placid smile, in her dress even to minutiae, in the low stone bench on which she sits, and in her attitude and that of the Child.

The similar group of the XIV Century from the Hoentschel Collection in the Metropolitan Museum, illustrated in Pl. XXII of the catalogue is also of wood painted; but its vivacity and elaboration indicate later origin than that of the present group.

27. Cassone.
Of oak. Italian, late fifteenth century.

See No. 23.

28. Finials with leaves and flowers.
Wrought iron. Italian, sixteenth century.

See No. 20.

29. Statuette of a Bishop.
Of oak. French, thirteenth to fourteenth century.

The mitre and the uplifted arms identify the subject in spite of the ravages which time and chance have elsewhere made in the figure.

The simplicity of the drapery and the severe outlines of face and figure are marks of the early date of the work. There is an effort at expressiveness in the face which suggests that the carver had before his mind a pronounced ecclesiastical type.

30. Niche for a statuette.
Of stone. French Gothic, from the Château Gy.

A similar niche is illustrated in Pl. XV of the Catalogue of the Hoentschel Collection.

See No. 18.

31. Capital.
Soft stone. French Gothic.

The shaft seems new, though it is of stone.

See No. 40.

32. Niche of wood lined with old red velvet, the floor painted blue.
French Gothic.

See No. 18.

33. Hearth-stand, with crane.
Wrought iron. South Italian, dated 1540.

One side of the upper bar bears the inscription
Hoc opus fecit MAGISTER Loysius Labangha de LAURIA * A. D. 1540.
(Master Loysius Labangha of Lauria made this work A. D. 1540).

Hinged from the middle of both upper bars is an arm about twenty inches long with a notched opening in which hooks could be hung for suspending kettles. A catch in the middle serves to hold the arm shut when not in use. Evidently the stand was intended for a hearth built independently of a chimney on the floor of a room, or in the open air. The large holders by which the side arms are surmounted on either side, although the conspicuous feature of the whole design, seem added not as simple ornament, but as containers. Could they have held pots for food or perhaps wire baskets for flares? The side bars represent superposed lilies with their stamens and pistils. Apart from the vine pattern between the upper bar with alternating left and right trefoils and the animal heads in which the lowest bar ends on each side, the ornament is mainly various combinations of straight lines. Though a frame of the same kind is called a fire screen in the Bardini Catalogue (No. 133), there are no attachments whereby a fabric might be stretched in the central space. Evidently this was left as an opening through which the kettles could be handled or the fire tended. Lauria is a town among the mountains of the Basilicata in South Italy, on the Mediterranean, halfway between Naples and the Straits of Messina. It would be interesting to know what survivals or descendants of this sixteenth century type of hearth-stand are still in use in Southern Italy. The open hearth is a characteristic household device even in a modern town like our own Key West, where the chimney is almost unknown.

34. Statuette of an Abbess.
Of limestone, painted. French Gothic, sixteenth century.

Compared with the wooden statuette of a bishop (No. 29) there is in this stone statuette the breath of a later century, when the secular power had freed itself from its earlier dependency upon the church. The pliancy and subserviency of an ecclesiastical organization no longer undisputed mistress of life is expressed in the bending elasticity of the figure, in the shrinking head held sidewise and the round and placid face with its full-lidded eyes half closed. The drapery is soft and ample, and the costume complex, including a heavy hood and a neck-cloth well down on the chest and binding the head just below the mouth. On the contrary, the bishop of No. 29 stands erect with head straight and glance direct; his hands are held out almost symmetrically, and his costume is simple and scant; his face is uncompromisingly stern, one might say sour, as if the carver had put into its lines memories of many bold ecclesiastics accustomed to obedience and neither needing nor seeking to ingratiate themselves with their flocks.

35. Capital.
Gothic, thirteenth century.
Base and shaft supplied in cement.

See No. 40.

36. Tapestry.
Flemish, "Verdure", sixteenth or early seventeenth century.

The border represents a broad yellow and orange frame with mouldings, and at the sides columns with grotesque heads and bunches of fruit. The centre represents large leaves, flowers and various birds, mostly in blues and greens. (Compare No. 735 in the Catalogue of

the Bardini Collection).

Contrasting the floral forms of this tapestry with those of No. 4, the extent and direction of the change in artistic taste in weavings between the fifteenth and sixteenth century comes strongly to light. The leaf forms are large, extravagantly dentated and convoluted, and the fruit is in exuberant bunches. Although the birds are finely wrought, the general impression is one of a flamboyant taste, exacting neither in form, color, nor expression, but with a certain vehement interest which has its place in art, if only as a foil to work which better rewards the gazer.

37. Holy water basin.
French Gothic.

The decorative carving in the Gothic churches of France is full of grotesque episodes in which the carvers apparently recompensed themselves for their accustomed restraint and dignity. This animal cannot be supposed to have knotted his own tail, but who would venture to knot the tail of a dragon? The carver evidently took his pleasure in our uncertainty.

38. Credence.
French or English, fifteenth century.

The motive called in England "linen-fold", in France "parchemins pliés", is reduced to its simplest form in these panels. The whole piece is of a sober design suggesting English taste, even to the arching tracery beneath and the modest St. Andrew's cross on the door.

39. Statuette of the Virgin and Child.
Of stone. French, sixteenth century.

See No. 7.

40. Two columns.
Of sandstone. French Gothic, thirteenth century.

These columns, with a capital (14) on the east wall, two on the south wall (22 and 31) and four others (35, 40 a and b, 47, 48 and 51) on this wall exhibit different motives used in Gothic sculpture at different stages of its development.

Two of the simplest, using leaf forms (the present pair) and one of the most complex, using animal forms (14) are perhaps the earliest, dating from the eleventh century. The combination of animals in 14 is varied on a smaller scale in 22 and 31. No. 35 represents an unusual use of a plantain leaf carved as if applied flat to the capital. The plantain leaf is found in the earliest Gothic sculpture. The more delicately cut and more varied motives of 6, 8, 47, 48 (with a human head) and 51 are products of the twelfth and thirteenth centuries. No. 51 shows a variation of the flexed and multiple leaf, or triple leaf with a trefoil top, shown in 6 and 8. The base and shaft of No. 14 may be of later date than the capital. Those of 22, 35, 48 and 51 have been supplied in cement. The shaft of 31 seems new, though of stone. The present pair and 47 appear original work throughout. The "griffis" or corner ornaments at the foot of a column on a square base disappeared about 1250 when octagonal bases became the rule. (C. Enlart: Manuel de l'Archéologie française, p. 554 and 390, 392. Viollet-le-duc: Dictionnaire de l'Architecture; Article: Flore).

41. Tapestry.
French, seventeenth century.

This tapestry has the air of a hanging woven for a courtroom or other official apartment. The absence of a lower border and the interrupted pattern shows that it is the upper part, perhaps the upper half or two-thirds of the original piece. The lower part would have been most

exposed to injury, and may have been too much damaged to sell with the rest. The piece derives its air of authority from the threatening clubs crossed over the whole field, and discloses the source of the power in the fleur-de-lis - the armorial emblem of French kings from Charles VII about 1450 - surmounted by a royal crown. The border softens the same message and makes it more precise by a much more pleasing, finer and more graceful sequence of a scepter and wand, with the hand denoting kingship, crossed beneath a spray of the lilies of France, with the letter "L" and a crown.

The tapestry could be given as a riddle, like the newspaper riddles - "What is wrong in this picture?" - by asking this question - "The L evidently stands for Louis. What is there here that tells within which of the two lines of Louis' it belongs - the scattered sequence Louis' I to XII before 1515, or the continuous sequence Louis' XIII to XVI, from 1610 to 1793?" For there is one little detail that could not have been inserted before the interim between the first scattered succession of Louis' to Louis XII and the second continuous line of the four Louis' XIII to XVI (like the four Georges of England, 1714 to 1830, but covering a much greater span). This little detail is the decoration - an eight-pointed star bearing the representation of a downward-flying dove - which hangs below the arms at the center of the upper border of the tapestry. The Order of the Holy Spirit of which this decoration is the badge was instituted in 1578 by Henry III of France, as an auxiliary to the discredited Order of St. Michael instituted a century before by Louis XI. The two were called "The Orders of the King", and the collarets of both with their pendant badges were worn together and are here represented together. This tapestry was therefore woven after the end of the first line of Louis' in 1515, and during the span of the second line, either in the XVIIth or XVIIIth century. The arms above confirm this evidence, for the shield on the left bears the fleur-de-lis of France

and that on the right the interwoven "orle" or band of small objects consisting of gold coins, borne on the shield of the kings of Navarre. The "L" of this tapestry was therefore the initial of one of the four later Louis' in the line of descent from King Henry IV of Navarre. Very probably it was the first, Louis XIII, for the tapestry seems too unassuming for the time of the "Grand Monarch" and too sober for the last years of old France.

42. Head from a statuette of the Virgin and Child.
Of limestone, painted. French Gothic, fourteenth century (?).

See No. 54.

43. Statuette of an angel.

This little figure seems as if it might have stepped from one of Fra Angelico's canvases. If of transalpine (northern) origin, it evidences the penetration of the pallid and angular north by Italian warmth and grace.

44. Statuette of Saint Catherine of Alexandria.
Of wood, painted and gilded.

See No. 25.

45. Sacristy chest.
Fourteenth to fifteenth century.

A chest like this would have been used for the safekeeping either of vestments or ritual vessels.

The panels are ornamented with a simple form

of linenfold pattern. The upper compartment is painted and gilded with the fleur-de-lis of France and with panelling showing stars in a blue field enclosed in a quatrefoil border. The panelling of the upper doors was originally decorated inside and out with figures of women saints. The paint has almost disappeared from the outer panels, but on the inside Saint Barbara can be recognized by her tower and Saint Catherine by the prostrate emperor at her feet.

See No. 25.

Three statuettes of saints.
Alabaster. French, sixteenth century.

The three saints represented are Saint Simon Zelotes (with the saw), Saint Bartholomew (with the demon), and Saint John (with the cup). The statuettes are probably the remnant of a group of four or six apostles. The selection of these three in a choice of four would appear singular; but the same three might more naturally appear in a group of six, and do appear in such a group from the twelfth century in Basle Cathedral.

The saints may be identified by their symbols. The legend of Saint Simon Zelotes relates that, in company with Saint Jude, he preached the gospel in Syria and Mesopotamia, and that together they suffered martyrdom in Persia, Saint Simon being sawn asunder. According to the legend of Saint Bartholomew, the saint traveled into India after the Ascension of Christ, carrying with him the gospel according to Saint Matthew. On his return to Asia Minor he was condemned to death as a Christian and flayed alive. One of his attributes is a large knife, the supposed instrument of his martyrdom; and presumably the statuette carried the knife in the hand that has been lost; for another attribute is the demon, here crouching at his feet. The attribute of Saint John regarded as an evangelist is the eagle; but as an apostle it is a cup from which a noxious animal issues. The cup appears to allude to the words of Christ to John and

James: "Ye shall drink indeed of my cup" (Matthew 20:23). The animal symbolizes a story recounted by Saint Isidore. Enemies of Saint John at Rome placed poison in the chalice from which he was to administer the Eucharist, but by a miracle the poison issued from the cup in the form of a serpent, and John and the communicants were unharmed.

All the statuettes are chiselled flat behind with the intention of placing them against a plane surface, most probably the back of an altar.

The dress of the three is similar, but not identical. A plaited inner garment shows at the neck in the statues of Saint Simon and Saint John, and is to be presumed in the statue of Saint Bartholomew. All three wear long tunics cut open at the breast, lapped over and buttoned (Saint Bartholomew), drawn together by a thong (Saint Simon), or left loose (Saint John). The tunic reaches to the bare feet and is buckled round the waist by a leather strap, of which the buckle shows in the figure of Saint Simon and the twisted end in that of Saint John. Each figure is enveloped in a mantle trailing on the ground, which is secured across the breast by a clasp (Saint John), left loose (Saint Simon), or gathered up across the body over the left arm in voluminous folds (Saint Bartholomew). Saint Simon carries in his left hand a closed book and rests the right upon the handle of a long, narrow saw held upright, the point resting on the ground between his feet. With his left hand Saint Bartholomew presses an open book against his breast, the pressure twisting the volume out of its normal rectangular shape. A scaly and spiny demon with wolf-like head lies partly on his back on the ground before the saint. His left leg ends in a claw like the talons of a bird of prey, with which he grasps the saint's left foot, while with his claw-like left hand he clutches his own long, pointed beard. He is confined by a collar, with a chain which he grips with his right hand, the end of the chain passing over the saint's left wrist. Saint John holds

in his left hand a chalice on which is seated a reptile, in appearance like the marine animal called a sea-horse. The right hand of the saint is raised in the attitude of benediction. A slender bar of stone, left apparently as a support for the hand, indicates that the group was intended to be seen from a distance and from the front, as it would be seen were it installed in the reredos of an altar.

The facial type of the three figures is similar: furrowed cheeks, a prominent pinched nose, small eyes near together and not deeply set, with conspicuous eyebrows but slightly arched. Abundant waving hair falls over the shoulders of all three; and Saint Simon and Saint Bartholomew wear beards also, that of Saint Bartholomew broad and thick with extravagantly waving locks. The lips of Saint Bartholomew are open, with a twist to one side as if for a cry. Saint Simon seems ready to speak, Saint John appears silent. Saint Simon's head is notable for its narrow, conical shape, possibly an attempt to characterize the zealot; that of Saint Bartholomew is equally notable for its low curve; while that of Saint John is both high and broadly rounded like his face.

The statuettes represent a very strongly marked style, but one which it is not easy to connect definitely with any of the chief schools or names of the time and place from which they evidently came. One questions whether the statuettes of Saint Simon and Saint John may not be by a follower of the artist who created the Saint Bartholomew. The naïveté of feeling and the refinement of execution in all three suffice to indicate their origin in the fifteenth century, after the art of the stonecutter had spread from the cathedral walls of the twelfth and thirteenth centuries into the shrines and tombs where its abundant remains are also found, and before the Renaissance had reached the full flower of grace, suavity and vivacity. The statuettes are said to have come

from Amiens and have been attributed to Felipe de Vigarny, called Philippe de Bourgogne, born at Langres, near Dijon in Burgundy, and died in the service of the Spanish church in 1543. This artist is said to have spent his years of training as an imagier in France, and to have found later in Italy the inspiration for the exuberant wealth of plastic ideas in attitude, visage, drapery, and expression which his sculptures at Burgos and Granada display. On the one hand a certain rigidity and uncouthness in these statuettes, and their narrow proportions, reminiscent of the pillars from which Gothic sculpture sprang, seem to refer them to Burgundian art of an earlier date than his. On the other hand, among the noteworthy heads of Vigarny's statues in Spain an occasional face dimly recalls the type of this group and gives color to the attribution. As possible early works of one of the great French imagiers who helped adorn the cathedrals of Spain, their intrinsic interest is reinforced by their bearing on the history of his development.

47. Small column.
Soft stone. French.

See No. 40.

48. Clustered capital.
Soft stone. French.
Base and shaft supplied in cement.

See No. 40.

49. Tapestry.
Flemish, "Verdure"; seventeenth to eighteenth century.

The design, now much faded, is an almost indecipherable tumult of leafage, architectural

forms - balconies, or bridges, and incomplete columns - and animals large and small. The lapse of another century since No. 36 was woven has brought about a still further deterioration of taste.

50. Choir seat.

The seat was originally one of a row along a chancel wall for the occupancy of monks or choristers. Clustered Gothic columns with floral capitals ornament the arms of the chair, basing themselves on the disks in which the corresponding moulding below terminates. The disks are ornamented with medallions on the outside representing hooded saints, and on the inside trumpeters with the bodies and legs of birds. The Gothic carvers used such nooks to exercise their powers of formal composition and gratify their taste for humorous contrast. These figures doubtless meant no more to them than the comic carvings on the Library door of the Cathedral of Rouen meant to their creators (E. Mâle: L'Art Religieux au XIII S., p. 78). The sculptors amused themselves in inventing a filling in one case for a circle, in the other for a quatrefoil.

51. Capital.
Soft stone. French.
Base and shaft supplied in cement.

See No. 40.

52. Piédroit (squared base of a doorway column).
French Gothic.

The illustrations on plate LXI of Vitry et Brière, Documents de Sculpture française, from Rouen and Nantes, XIII century, show the use of stones of this shape under the bases of columns in a recessed doorway.

North Wall.

53. Tapestry: Two Miracles of the Sacrament. French (workshops on the Loire?); woven about 1500 for the Abbey of Ronceray (near Angers).

This tapestry is No. 10 of a series of eleven, containing twenty scenes, which were woven at the beginning of the sixteenth century for the Abbey of Ronceray near Angers on the Loire, a few score miles above its mouth. In various places the other pieces of the set bear escutcheons like that which appears below on the present piece. These escutcheons have not been identified, but were probably those of various abbesses, as the eighth piece is inscribed with a lady's name and her dignities. In 1793, with all other church property, they would have been confiscated by the State had the Revolution not been constrained to recognize their previous sale to the Châtelaine of the neighboring Château of Plessis-Macé. For the next century the tapestries were preserved in ground floor apartments of the Château, whence they were dispersed in 1888 upon the sale at auction of the contents of the building. One is in the Louvre, two at the Gobelins in Paris, and others in French châteaux.

The mingling of Gothic and Italian forms in the setting of the scenes is significant of the date of the series. The memorable year 1494, when Charles VIII's army entered Italy, closed the Middle Ages and opened France to the Renaissance.

In all of the set wondrous events are set forth with a fervency of dramatic feeling and a naïve power of delineation altogether in accord with mediaeval religious feeling. In the present piece the scheme of color is a warm neutral with a predominance of light rosy red and cool blue, with passages of deep amber, harmonizing into a general tone of great charm. In the left-hand panel - for the picture is thus divided in two parts - is an altar placed in the room of some monastery, the courtyard of which is seen through a door in the background. A man possessed of an

evil spirit has just received the host at the hands of a priest. He appears handcuffed and is bound and held by an attendant, who stands over him and brandishes what seems to be rather a birch rod for the correction of the sufferer than the holy water aspergillum for the exorcism of the demon. The demoniac kneels on the marble floor, and from his open mouth the source of his trouble, in the form of a reptile, passes upward through the air. Around are standing assistants, all intent on the marvel.

Beneath is inscribed:

"Par la vertu du sacrement
Fut demonstre ung grant miracle
Car le dyable visiblement
Sortit hors dung demoniacle."

(The power of the Sacrament was demonstrated by a great miracle, for the devil was seen to pass out of a man possessed).

To the right is enacted a second miracle, the scene being laid in a flowery meadow beyond the walls of a city; the blue sky and the rich verdure proclaim that it is summer. A procession with acolytes bearing candles accompanies a priest - dressed, as in the first panel, in cassock, surplice, and stole - who bears the Sacrament, on his way back, no doubt, to the monastery whose church and buildings tower above the walls at the back of the picture. Facing the priest is a frightened rider whose horse has sunk to his knees. This is the pagan of the story, who, by the action of his steed has been converted. The inscription in this case is as follows:

"Ung payen sans honneur passa
Par devant le sainct sacrement
Mais son cheval se humilia
Puys crut le payen fermement."

(A pagan passed before the Holy Sacrament without homage. His horse, however, abased itself; whereupon the pagan became a firm believer).

54. Group of the Virgin and Child.
Of limestone. French, fifteenth or sixteenth century.

Like No. 39, this is a later and ruder rendition of the fourteenth century subject illustrated at its best in No. 7. The head of the Virgin in that group has an individuality which has become a family likeness in this statue, in No. 39 and in the bust, No. 42.

55. Corbel.
Soft stone. French Gothic.

The design is a vigorous rendering of a winged dragon biting at the stem of the curling oak sprays amid which he crouches.

56. Tapestry.
Flemish (Audenarde), "Verdure", seventeenth to eighteenth century.

Like No. 49, also Flemish of the same period, the design is a medley of trees, plants, houses, animals and birds.

57 and 59. Textiles and church objects.

The contents of these two cases give an idea of what sacristy cupboards like No. 45 on the West Wall were made to contain. Church vestments were of such stuffs as those here shown, and among the objects displayed against them the crozier, the chalice and the censers were once of ritual use, and the crucifixes and reliquaries ingeniously varied in form were once objects of worship. One may wonder what happy fortune of inheritance or clever stroke of policy and whose and where, led to the hanging of this votive crown on some Italian altar in token of the gratitude of the new-made count or duke. It was doubtless also

thanksgiving that inspired the alabaster figure-group of the Deity with little ransomed souls peeping forth above his girdle, the dying Christ between his knees and small figures of the favored donor and donatrix below, with scrolls issuing from their hands bearing pious inscriptions now long effaced. This group is regarded as a specimen of the "alablasters" or sculptures in stone called English alabaster which were produced in abundance in England for many years from late in the fourteenth century onward. A few of the "alablasters" only reached a high level as works of art. They were painted in many colors and gilded, and the remains of painting and gilding are seen in patches on the present group. The small shields below doubtless once contained the painted arms of the family to which the kneeling figures belonged. (Prior, E. S., and Gardner, A.: English Mediaeval Sculpture. Architectural Review, Vols. XII-XVII).

58. Heraldic Lions.
Italian.

The conception of these figures is primitive (not dissimilar to that of the XII century figure of a prophet, No. 1), but their evidently secular purpose as guardians of house or garden gate suggests a later date. The style is accordingly to be called archaistic rather than archaic, since it revives instead of expressing a tradition.

Centre of Room.

Tomb Relief.
Soft stone. French, fourteenth century.

This monument to some gentle lady, probably of provincial France and the XIV century, is a minor example of a type of commemorative effigy of which there exist many examples of the first rank. One is the XIII century tomb of Philip, brother of St. Louis, now in the Cathedral of Saint Denis near Paris (reproduced Trocadéro Catalogue, pl. 234. Compare Fierens-Gevaert, "Renaissance Septentrionale", p. 49). The dog at the feet of both figures is the usual symbol of fidelity; one is left in doubt whose fidelity, whether that of the lady or that of the survivors who placed the monument. In the tomb of Ilaria del Carretto erected 1405 in the Cathedral at Lucca in Italy, a line of cherubs bearing a garland, carved on the faces of the sarcophagus replaces the angels at the head of this figure and that of Philip. The cherubs have an ornamental significance; the angels are religious figures expressing the feeling of an earlier age.

Church seats.
Of oak, carved. From the Parish Church at Ormskirk, Lancashire, a few miles from Liverpool.

The church at Ormskirk is described as a notable architectural monument, and contains in a separate chapel the burial vault of the Earls of Derby.

Pavement tomb.
Neapolitan, fifteenth century.

The relief is a grave slab, of the type usually placed in the floor of churches, or occasionally used as covers for sarcophagi. The inscription carved in intaglio around the

edge gives us interesting information about the person whose grave monument it was. The inscription is as follows:

Hic. iacet. corpus. venerabilis. dne.
Cicelle. Pissicelle. abatisse. mon-
asterii. Sce. Patricie. de. Neap. que.
obiit. ano. dni. MCCCCXXXVIII.
die. iiii. mensis. Frebuarii. qui.
uius. anima. requiescat.
in pace. Amen.

Here lies the sacred body of donna
Cecilia Piscicella, abbess of the convent
of Saint Patricia at Naples; who de-
parted this life on the fourth day of the
month of February in the year of our
Lord 1438 may
her spirit rest in peace. Amen.

The gap in the inscription is caused by the removal of a rectangular piece of the slab, as can be seen in the photograph, and has space for about thirteen letters.

Santa Patricia Constantis was a virgin saint of the seventh century. She was a member of the royal family of Byzantium and a relative of Constantine IV., surnamed Pogonatus. Throwing aside for the church position, wealth, and power, she worked in Naples for many years, finally founding a convent there. After her death on Salvatore dei Greci, an island on the Sicilian coast, her body was first buried in the church of SS. Nicander and Martianus, and then removed to the church of St. Sebastian in Naples, near which was the convent she had founded. The order of St. Patricia must have been one of prominence in Naples, and accorded many privileges by the state. The list of the abbesses is an interesting one, especially as there are six whose last name is Piscicella, a family of affluence from the tenth century on.

The grave-relief shows the abbess Cecilia Piscicella lying on her back, and framed in a

Gothic niche with hands crossed, the ring on her finger, and the book and staff of office in her hand. She wears her nun's dress, and has an embroidered cushion with tassels on the corners under her head.

If the condition of the slab is of any value, it affords interesting material for conjecture as to its later history. The excellent preservation of the modelling of the figure would tend to show that if it had been a floor-slab it could not have been in place all of these years, otherwise nearly all details would have been erased by the wear of passing feet. The fact that the whole interior of the church was renovated in 1549 may give us the date of its removal from the original position. It has been already noted that a rectangular piece (.419 m. deep by .342 m. wide) has been cut away from the slab, and the appearance of the edge on the front, where is the relief-work, shows conclusively that the cutting was done from the back. The other traces on the back suggest a possible motive for the removal of the small piece. The presence of four holes in groups of two near the ends of the slab and a slightly discolored, very waxen surface near the holes on each side of the gap in the stone, suggest that after the slab had been taken up it was built into the back of an altar, with the sculptured relief on the inside, and the marble removed for the insertion of the tabernacle. In that case the holes would be made for the candle supports, and the waxen surface would be the evidence of the candles.

The technique is interesting, for it suggests the work of Orcagna and his pupils of the Florentine school and their influence on Neapolitan art. If comparison be made between the present relief and the grave-slab of Lorenzo Acciajuolo by Orcagna, in the Certosa di Val d'Ema near Florence, many interesting points of similarity will be discovered. This monastery was built by Orcagna for Niccolo Acciajuolo, who was Grand Seneschal of the Kingdom of Naples under Queen Joanna, so it was quite

natural that the Florentine influence should be felt in that city.

The slab is 1.95 m. long by .80 m. wide.